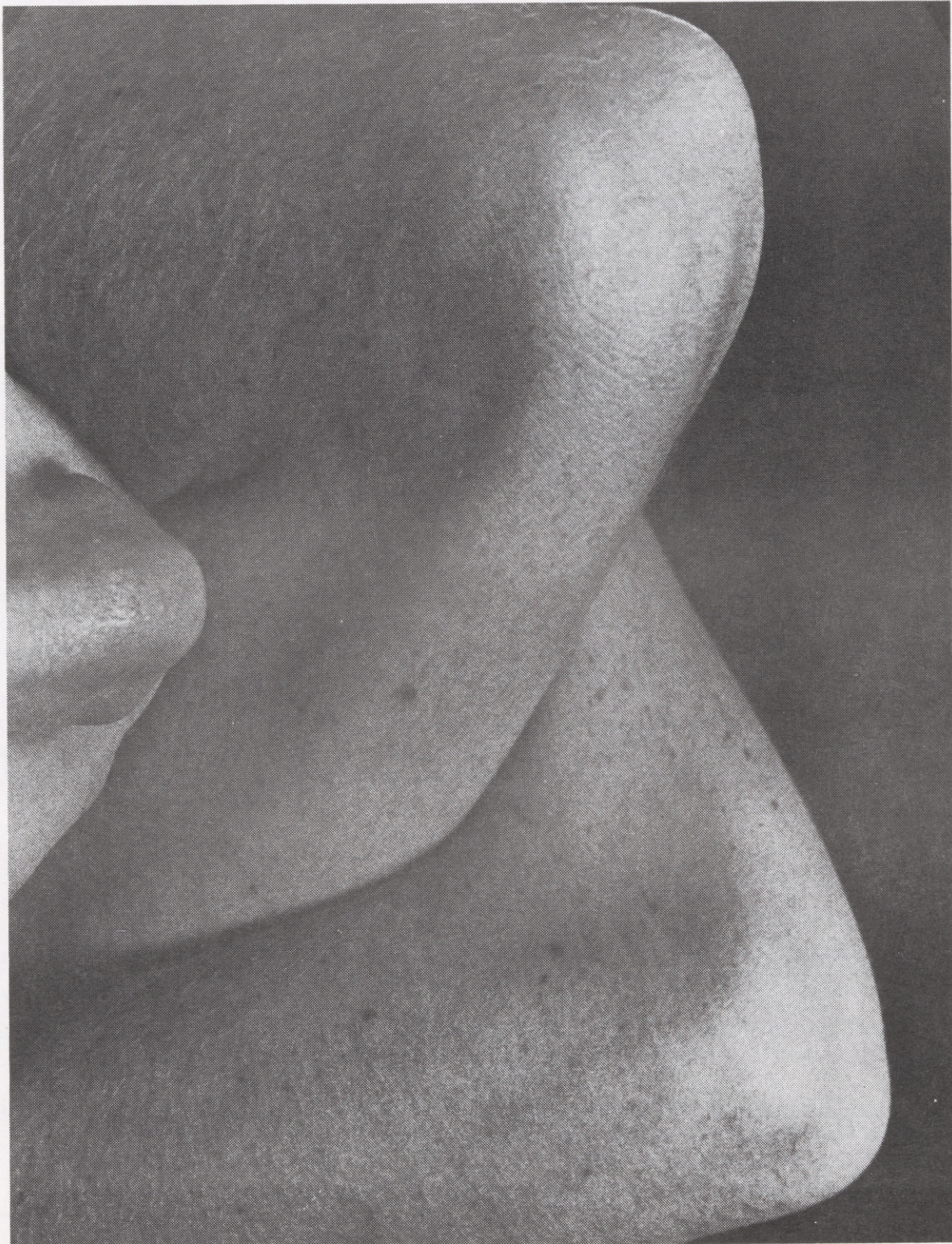


Dec 1979

EYE

a student journal



Time to make photo

DECEMBER

Letters to the Editor

Editors: James Phalen - Douglas Petty

MERRY CHRISTMAS

editor

on iran

December 4, 1979

Because of the crisis existing between the United States and Iran and its effect upon Iranians in this country, we feel it is essential to issue a statement of support for the Iranian students at SFAI.

It is apparent that Iranians, particularly Iranian students, are being selectively identified by ethnic origin with the crisis in Iran and in many cases being made scapegoats for American anger and frustration. We strongly criticize this direction in American policy and attitude and firmly support the Civil Liberties and Right to Freedom of Expression of those temporarily in the United States.

We affirm that all foreign students who are lawfully engaged in the pursuit of their education in this country are entitled to full protection of the laws which allow them to enter this country and that permit them to remain here.

We assure the Iranian students of our support of their rights in the continuing crisis. We welcome them on our campus as an integral part of our student body.

Stephen J. Allstine
President, S.F.A.I.

Diego Rivera, a Student Gallery?

Originally, I was given the space between the gallery door and the mailroom. Upon consideration of the space I took the liberty of hanging my paintings on the eastern and western wall segments inside the doors in a normal fashion. The stationary northern wall was erected about six feet out and divided the gallery so that two-thirds of the space was available for the storage and review of incoming MFA spring candidate portfolios while my show proceeded in the remaining one-third.

After installation this show was quite impressive and led its viewing audience accurately. Everyone who viewed it at that time remarked upon its clarity and sense of design. All but one. The myopic, bureaucratic Admissions Officer here at the Art Institute exerted pressure and an ultimatum to move the northern partition all the way up to the entrance door. She gave no consideration to a mutual relationship between the Diego Rivera Gallery as an exhibition hall and a storage depot simultaneously. Even though most of the concerned students and faculty within this school have tried to get these reviews out of the gallery for years now, Chris Reinhold remained effete and railroaded her policy through the administration unwilling to work cooperatively and realistically. Even though I contacted each department coordinator within the school and got their written approval that there was certainly adequate space in the remaining two-thirds of the gallery for them to carry out their storage and review activities she continued to pressure me and removed my photographs from the partition herself at noon today.

I pleaded with Steve Goldstine, showed him the more than adequate "Diego Rivera Storage Gallery", reminded him that the number of spring candidates is usually much lower than the number of applicants in the fall, reaffirmed the fact that the photography and printmaking departments pick their divisions portfolios up and store them elsewhere but to no avail. I asked that they hold off on moving the wall and wrecking my exhibition space to see if they really needed the extra few feet. There were a small number of applicants at the time. Neither Chris Reinhold nor Steve Goldstine made any attempt to work in cooperation or consideration of the ongoing exhibit and the fact that the MFA review committee would still have adequate space in order to store and coordinate their candidates' portfolios; A PURE POWERPLAY!

In regards to "ART" and "INSTITUTE" the artist usually gets suppressed. Sometimes administrative officers cannot see beyond their noses. Why can't the administration touch the needs of its artists and still operate efficiently? Rules are only applicable when necessary. Moving the northern partition all the way in to the door and beaming the area overhead with thirteen foot long 2x4's was totally unnecessary.

I do not feel that the Admissions Officer nor the President-Acting Dean of the San Francisco Art Institute acted according to the "best interests" of the school. I apologize for the chaos and misrepresentation of this exhibit in its present state.

sincerely,

Jo Babrock

Thursday, 11/29/79, a petition to remove the 2x4's and move the wall back was circulated within the school for only three hours. The result; One Hundred Thirty signatures in favor.

Friday, 11/30/79, the President-Acting Dean refused to even consider the possibility of reinstating the exhibition to its original state after MFA Candidate Reviews were over.

Saturday, 11/31/79. If it is indicative of the entire situation, only a small amount of artwork bordered the walls while an over abundance of space was left or lost in the center of the review side of the gallery. The sculpture and painting departments had a great deal more space than they actually needed for reviews.

The Star Spanfled Banner
(Tomorrow Is My Birtaday)

Pepsi-Cola is a soft Drink. It has fizzy pop pop bang roars that do it in your mouth/the back a your throat. Pepsi-Cola comes in bottles n cans. Pepsi-Cola comes to you via the truck from the factory to the store or pop machine where you go and get it. The colors of Pepsi-Cola are red, white, n blue-- the colors in terms of the sentimental symbolic representation of it in your mind--the colors of it's logo. The color of the liquid itself is a dark steel factory gravel land lot on rainy day brown. Tomorrow is my birthday. When I was 6 and 7 it rained on my birthday. One year I got solders and one year I got a magnifying glass. I have congestion in my lungs and I imagine it to be the color of pepsi-cola--red, white, and blue--No Silly--a dark steel factory gravel land lot on rainy day brown--that's what color I imagine it to be. I have to take a shit--I don't have to tell you what color

Chris Chapman



A Total Stretch

Honeymoon



FEAR OR GLORY?

What is distinguishable between the man and the animal is not his walking on legs, but his ability and right to think and select.

What the dictators do is deprive the people, under their dominion, of these rights, and instead of these rights they impose their aims; how to think and how to select and how to consume. By ignoring the commands of the dominant power, the people are faced with heavy repression and suppression by that power.

What the imperialist powers do is impose a dictator or dictators as a puppet government on a nation so that they can sack their economic deposits. The Shah is one of these dictators who was put in power by the C.I.A. coup. He handed over all the Iranian natural resources and was supported by his masters.

Sucking the Iranian natural resources was not enough. For the imperialists, cheaper production was installed in factories of the dependent industries. Because in Iran they (western capitalists) could have the same product and spend less money. The only problem that existed was scarcity of the labor force. So they brought the peasants to the city and made them industrial workers; by this step, imperialism destroyed Iranian agriculture.

Another step of imperialism was to create the culture of consumption. Imposing this importation so as to destroy the native and national culture of Iranian people. The deprived people of Iran after years of oppression under the Shah's regime, are screaming for independence and freedom, and to proclaim once and for all that it is "Hands Off" for imperialism and its scheme in Iran.

Another point that should be considered is that the American government pretends that the extradition of the Shah would be a beginning of other requests by other nations for their deposed dictators. This seems to be a fear of the American government.

The question is: Is the extradition of such dictators and criminals, the real criminals of human rights, a fear or a glory of the American people? Are not the American people the protectors of human rights? Do Americans not have the right to consider what and whom is intended by the "human" when talking about "human rights"?



IS IT TIME TO CHANGE ART EDUCATION?

The College Art Association meets every year but rarely asks this question.

I intend to ask this question on February 1 when I will be a member of the panel, PERSPECTIVES ON TEACHING, at the CAA convention being held in New Orleans this year.

The question, "Is it time to change art education?" can't be answered without hearing from you. Enclosed is a questionnaire to find out what you as students/artists want(ed) out of art education, what you need(ed) from your teachers and how you see yourselves in the context of the art establishment. I want to know how your art education affected (or didn't affect) your position in the art world today.

Your responses will be part of a national survey that will be published at a later date. If the responses reach me in time, I will tabulate and read the findings at the College Art Association convention.

Thank you,

HELANE AYLON, artist and
visiting faculty at these (and other institutions)

California College of
Arts and Crafts
San Francisco State
University

MIT, Massachusetts
Brown University, R.I.
Rhode Island School
of Design, R.I.

Skidmore College, New York
Brooklyn Museum, New York
Hunter College, New York
Columbia University, New York

Pick up a copy at the reception office

Some of the questions:

WHY DO YOU WANT TO MAKE ART?

IN WHAT WAYS WAS THIS EDUCATION DETRIMENTAL TO YOUR DEVELOPMENT AS AN ARTIST?

IN WHAT WAYS WAS THIS EDUCATION BENEFICIAL TO YOUR DEVELOPMENT AS AN ARTIST?

IF YOU ARE NOT SUPPORTING YOURSELF ON YOUR ART, DO YOU THINK YOU WILL BE
ABLE TO DO SO IN 10 YEARS? IF NOT, HOW DOES THIS AFFECT YOUR ATTITUDE
TOWARDS YOUR (PREVIOUS) ART EDUCATION AND YOUR ART IN GENERAL?

PHOTO: SUE DRISK

